

DRAACULINA

For Mature Readers
#23

QUEEN OF THE B'S
JULIE STRAIN

DEATH DANCER



**DEBORAH
DUTCH**



**MANDY
LEIGH**
centerfold

usa - \$5.95
canada - \$6.95



MELISSA MOORE - JOAN GERARDI - JAMES O'BARR

DRACULINA

#23 - JULY 1995

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- 2 - FROM THE GUT
- 3 - BLOODY BOX
- 4 - JULIE STRAIN
- 10- SPYDER'S CURSE
- 12- DEBBIE DUTCH
- 20- ADMITTED TO MURDER
- 28- MANDY LEIGH
- 40- JOAN GERARDI
- 45- GATOR BABES
- 46- DEATH SCAN
- 49- JAMES O'BARR
- 52- MELISSA MOORE
- 56- BIT'S N' PIECES
- 59- CLASSIFIEDS

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FROM THE GUT

Argh! Yeah, I know, it's late. But as they say, 'better late than never!'

First item I'd like to discuss is the recent retirement of reigning B-movie queen MICHELLE BAUER. Michelle made her final appearance at the Chiller convention last April to a board of adoring fans. Both Michael Shuter and I attempted to talk to her about her retirement, actually one question "why?" .. but we quickly changed the subject when she became very choked up when talking about it.

I would like to point out the falsehood of all the vicious rumors that started when her retirement was first announced - there is no scandal or vicious husband involved with her decision - it was simply her decision. She felt she had to decide where she needed to devote her attention, her career or her family. Obviously, she chose her family - a choosing of her own free will and not coerced by any other individuals. The hardest part of her decision was saying good-bye to her fans, all of which she had a sincere admiration for and couldn't speak highly enough of.

Michelle was definitely one of a kind in the B-movie industry. Beyond being a very attractive woman, she was exceedingly nice to people and didn't take her career too seriously - didn't develop that 'star' attitude. Where most would think this would destroy one's career, Michelle worked more in the industry than most, and it was impossible to find anyone to say a bad thing about her. She had fun, did her job, and proved that she could not only look



good on the screen (and even better in person, if that's possible), but was a excellent actress as well. She will truly be missed in the industry and we wish her nothing but the best in the years to come.

I'm completely wasted here - too much going on and I'm way behind. If you haven't noticed, we added all glossy pages to this issue. It was an expensive endeavor which really didn't have the backing, but I got a wild

hair up my ass and did it anyway!

As we struggle to get caught back up on this hectic publishing schedule, I'd like to thank everyone that has bared with us. Everything will come out, maybe a little later than expected, but nonetheless, it will come out!

The MELISSA MOORE: BODYGUARD comic, was delayed due to the original art being lost! It took a wrong turn at the post office somewhere and had to be completely redrawn utilizing some photo copies of some of the pencils. This was the first of several delays and the domino effect took it's toll on all the DRACULINA publications. But, fear not, things are on the mend and we expect to be back in groove very soon.

Drop me a line as to what you think of this issue of DRACULINA. We seem to get more sexier with each issue, what's the verdict - more? Less? At any rate, we hope you enjoy this issue and in #24 I might actually have something to talk about .. now, I just don't have any time.

Inis Hugh,

I just picked up issue #22 and I think it is awesome. I read just about every B movie magazine around and I feel your magazine is #1. I love it's color pictures and the excellent covers.

I really look forward to Fred Olen Ray's letters in your "Bloody Box" section. A reader stated that Fred has not been shot since HOLLYWOOD CHAINSAW HOOKERS. I strongly disagree. In my opinion Fred Olen Ray is the King of the B-movies today. I feel your magazine is greatly enhanced by Fred's letters. In fact, I wish you could talk him into writing a regular column each issue. The guy is great!

How about another article on Michelle Rhea? The more Michelle the better. I would also like to see more J.J. North. If possible, I would love to see an article on Jay Tyeu could have knocked me over with a puber hair! Richardson Jay has been in some classic B-movies and is one of my favorite actors in B-movies. I've never seen an article on Jay.

Thanks for your great magazine and all your other excellent publications. Ron Ringhofer
Orland Park, IL

Holy Shit!

Hugh, of man, you're really outdone yourself (again). Wow. I thought issue #21 looked great but #22 was incredible! Oh, I think I soiled my underwear.

Please don't stop printing Fred Olen Ray's letters. He's loads of fun. Love him or hate him he does have a substantial resume and I think he adds an interesting dimension to the read. Sure he can be a bit abrasive and even downright insensitive sometimes and yeah, he's even made a few comments that have pused me off but this is real life we're talking here. The last thing I wanna hear is some phoney kissy face jazz. Gimme the real poop. Hun, me you big stud.

As for Linnea Quigley commenes, I happen to be a



big fan of Linnea and think she is a very talented and fascinating woman. LINNEA ROCKS! Any criticism of her interviews I think should go to the interviewer for asking the same old standard questions that everyone always asks. I have to confess that I did think the interview in DRACULINA #19 fell into that category. Sorry, but I gotta be honest.

Not to do that gossip mill routine but was that guy who wrote the letter about Linnea in DRACULINA #22 really her fiance? I didn't even know that she and Steve J had split up. I guess I need to get out more.

Boy, that Jewel Shepard, what a gem. Is she like that all the time? She's why I like that in a woman.

Thanks for printing my past letters. I consider it an honor to be on the pages of such a fine magazine. My best friend, who I'll refer to as Miss X to maintain her anonymity, considers it the pinnacle of fame for me to have a letter printed in DRACULINA. To her, a rank above putting out two albums, going on nationwide tours, being on the record charts in numerous countries, signing autographs, being mobbed by throngs of adoring fans and everything else I can think of that has happened to me over the past few years. And being that Miss X has yet to lose an ac-

quaint, far be it for me to disagree.

Do you think you'll do a farewell interview with Michelle? I sure will be sorry to see her leave show business but if her happiness lies elsewhere, so be it.

Thanks for another great issue. Looking forward to the next.

Steve Gorch
Milford, OH

First off let me say that I never claimed I wouldn't print letters from Fred Olen Ray. I too think they are insightful and entertaining but, I can't help who gets slammed in these here pages of the Bloody Box. Fred took kind of a beating in the last issue as well as other people. Let's face it, no one is safe - including myself. Hey folks, I just print 'em, I don't write 'em. I'll admit that I have held back letters that I felt were personal vendettas against people, I'm not looking to start a grudge match between anyone, but everyone is entitled to their personal opinion. Just remember that it is *their* personal opinion. (Insert DRACULINA disclaimer here.)

No, we didn't do a farewell interview with Michelle but we hope to do something better with her in the future (keep those thoughts clean boys). We had a great time being around her at Chiller

- she was her usual charming and joyful self.

Steve sent us a copy of COMIC BOOKS UNDER ATTACK, some news article out of a Sunday Ohio newspaper about the actress below talks about a disgruntled mother returning a copy of DRACULINA that her son bought, and the store owner, pulling it from the shelf. Let's face it guys, kids are going to try and buy stuff they aren't supposed to have, or they wouldn't be kids. Trust me, I knew which store owners were dumb enough to sell me a copy of Playboy when I was 12 years old and you can't tell me they didn't know what was inside! But this abhorred store owner didn't see the "For Mature Readers" on the cover, and didn't bother to thumb through the contents and he was shocked when the mother pointed out the depraved material her son was submitting too! Yeah, right.



Dear Mr. Gallagher,

I just have to respond to your #22 issue of DRACULINA. When I saw the cover with Jewel Shepard, I got real excited. She is truly a beautiful woman. But when I read her interview, I was shocked and appalled! The woman was an absolute bitch! She was so rude and offensive I couldn't believe it! Why did she act that way? I just don't understand it. This

(continued on page 34)





tone so it looked like I was walking in topless. That was quite exciting. I ended up hanging out with a lot of crazy people that night. Don Johnson, Sylvester Stallone, the Six Million Dollar Man, Lee Majors—all these different people and the person that escorted me in said "Hey, come to LA and I'll make you a star. So I came to LA and slept on the couch and his girlfriend drove me around, went on every little interview and got turned down but learned my way around. She gave me some of the short cuts, her name is Donna Spangler."

Julie's dream was to be in *Playboy*, which came true in a full girl pictorial in July of '93. But *Playboy* was taking their time in deciding whether Julie should be a *Playmate*—Julie didn't want to wait and made the jump to Penthouse and became Pet of

the month in June of '93. She toured with Penthouse, representing them at conventions, appearing on the Howard Stern show and doing 12 Penthouse videos. She then won the Pet of the Year in Jan '95 and had coven with both Charlie Sheen and Jay Leno. "Penthouse has been a great experience, they gave me my whole nest egg and financial core so I could start my business and run it by myself and that's exactly what I do. I agent myself, manage myself, call all the shots and say when and where, and how much."

Julie's popularity was growing and she was about to make her next step, something she envisioned at the age of five. She sent some photo's to action movie mogul Andy Sidaris—he liked her, wanted her, and she could write her own ticket. Her first movie would be

Sidaris's **FIT TO KILL**. "My favorite movie that I've been in so far is **FIT TO KILL**," Julie admits, "the Andy Sidaris film where I made my introduction as the big bad, big boobed lady. I played Blue Steel and worked with RJ Moore, who's Roger Moore's son, and it has a real James Bond feel to it. I got in shoot guns, wear high heel boots and black leather tops with the silver studs in them, spit on people and drive remote control helicopters. We were out in the desert in Las Vegas filming, staying at this Railroad Pass Casino thing, going down for the buffet breakfast, lunch and dinner we had Casino buffet out in the middle of the desert. Okay, that tells you what we ate, macaroni and cheese, scallop potatoes and ham carved right off the hedge hog. It

was a fun movie, a lot of sitting in the motor home talking, getting to know a lot of people—all kinds of great people were on that film.

This was to start a string of movies, in fact, one could say that Julie runs the B-market. "This month I have a movie on every single channel: **FIT TO KILL**, **ENEMY GOLD**, **DALLAS CONNECTION**, **SORCERESS**, **CALENDER GIRL**. All kinds of movies on every channel. I felt like it was my time. I had finally made it."

Low-budgets, quick schedules, and the pitfalls that plague the B-movie market seem to have no effect on Julie's attitude towards the industry. "It's great, it's entertaining, it gives a whole different core of people a platform which to perform. I myself like the short shows,



and the quickness and campiness of it - the craziness. It just makes it a lot more fun than doing the same take 30 times. These poor people spend a whole day on a page, we breeze through 10 pages a day. Rock n' roll."

In attempting to find something Julie found disatisfying with the industry, Julie could think of only one time when she was somewhat discontent. While shooting **UNNAMEABLE 2** she was fitted with a monster costume that was somewhat time consuming to put on, and then very constructing once it was. "Just getting the costume made and fitted and all that was a 3 or 4 day process, total alginate over your face, contact lens, teeth molds. They made stilt with hoods on the ends of them and I had

to learn to walk in those, and just all this crazy stuff - three sets of horns, wings that were on a back brace. I had to do three hours of facial prosthetics every other day for a month and a half. I just remember being really isolated in the monster outfit, not being able to eat, not being able to hear properly, couldn't make phone calls, couldn't drink out of a glass. People would be at dinner out in the woods, we were shooting all night long in the Santa Monica mountains, and people we're barbecuing ribs, singing, eating beans, and here I am just prying my mouth open to get a piece of roll in there. So that was really sad because I couldn't eat, and I like to eat a lot. I got slender in that movie."

But even in admitting that she was in discomfort mak-



ing the **UNNAMEABLE 2**, she went on to say how she watched it the night before and liked it. Julie tends to roll with the punches, and seems to always come out on top.

I find something great in every movie - even if it's a bad experience - meaning long hours and not enough food - when it's done it's done and it's in the can and you got that great film. It's footage whether it's campy, sleazy, or not the greatest quality. That's the beautiful thing about film, that it's captured forever - so let's preserve our classics America."

Sex scenes seem to be the selling point of most Julie Sann movies, we asked if this ever became - uncomfortable. "By the time they start filming if people are bored with it - you make it work, that's what acting is. I don't mind doing them, I prefer things by myself like the

Penthouse videos are really wonderful and beautiful. You just kind of float around in your own little trance and jump on the bed and spin around in a chair bend over the fireplace and go 'woo'. You can move and groove."

As most women seem to be winding down their career at the age of 33, Julie is busier than anyone else in the business. Trading cards, magazines, an up n' coming photo book, the cover of the upcoming September issue of **HEAVY METAL** painted by Oliva, a new comic based on her called **FARK II**, and of course movies, and more movies. When we asked Julie how she felt about starting this type of career in her early 30's she simply stated, "It's probably better that it happened that way (laughs). I didn't look too swift when I was real young, kind of too skinny, gangly and my hair

was bad. Bad hair. Now I'm happy with my look. My hair is long, I'm still in shape and I'm just kind of doing in on everything."

Even though most would feel that Julie's seen at the top it etched in stone, Julie realizes the dog eat dog industry and still perfects her abilities to make her movies look good and her photos to look appealing. "I'll tell you what, I've shot in lot of people's garages and in their front yards and came home with some terrifying shots to learn how to really do a right and make it work to get the most out of your film. It's always a learning process, try and learn something new. Stay ahead of the game doing shoots all the time so you can stay as sharp as a razor,

because you got to be if you want to slice them up around here. It's a vicious town and it's kind of mine right now like a cat, I got it by the tail and I'm swinging it around and I'm the Wonder Woman of the 21st Century, so don't fuck with me. I'll see you on the Silver Screen."

Julie Strain belongs to the SEX SYMBOL DYNASTY along with celebrities Monique Gabrielle, Linnie Quigley and Rhonda Shear. To receive a Julie Strain catalog send \$3 plus a self addressed envelope (or for all four gals catalogs send \$5 and a self addressed stamped envelope with 3 stamps on it) to: PERFECT PRODUCTIONS PO BOX 430 NEWBURY PARK, CA 91329.





WEB OF EVIL: SPY

Though James Dean's life ended on September 30th, 1955, his Porsche Spyder's reign of terror was just beginning.

First of all, fellow stars warned him they felt "bad vibes" about his Spyder just days before his accident. Ursula Andress, Nick Adams and Alec Guinness all commented that they felt the car was dangerous and that something bad might happen if Jimmy persisted in driving "that sports car."

En route to Dean's crash site, the Paso Robles ambulance was involved in an accident. The driver of the Ford had his car towed from the crash site to a junkyard where it simply rotted away. The fate of Jimmy's Porsche wasn't nearly so ignominious. Indeed, as the events unfolded, it seemed as if Jimmy's car was inhabited by an evil spirit intent on harming all who came near it.

The \$7,000 car was purchased by customizer George Barna for \$2,500

from the insurance underwriters after the wreck in 1955. Spyderys were rare animals even then (only sixty were ever made), so Barna figured the wreck would be a good source for parts. And since the wreck mainly ruined both cars' driver's fenders, many good parts were still in abundance. When Barna's mechanics were unloading the car from a truck, it somehow came loose and landed on one of Barna's employees, breaking both his legs.

The engine went to a Dr. Troy McHenry. He was an L.A. physician whose hobby, like Jimmy's, was car racing. Another doctor from the area, Dr. William Eschrid, purchased the drive train. Dr. McHenry installed Dean's engine in his own sports car, but was killed when he crashed into a tree after losing control of the car in 1956 on October 24th at the Pomona Fair Grounds. Dr. Eschrid, on the other hand, wasn't killed, but was seriously hurt when his car, utilizing Dean's transmis-

sion, turned over at the same race at Pomona. Eschrid told the press he felt the car had a mind of its own.

Souvenir hunters were dealt with harshly, as well, by this seemingly demon-possessed car. One teenager was trying to steal the steering wheel off the Porsche while it was in residence on George Barna's lot. In his haste, the teen cut his arm open on a piece of jagged metal. Another juvenile was hurt as he tried to remove some bloodied upholstery.

Next, a racing fan purchased the two undamaged tires from the Spyder. Within a week, the tires blew out and this caused the driver to be run off the road. This was the final straw for Barris, who decided he would no longer part out the Porsche for enthusiastic car buffs who unwittingly were signing their hospital admission papers by piecemealing this haunted automobile. Barris decided to lock the car away in a storage garage. But a "mothballed" Porsche was not to be.

The California Highway Patrol asked Barris if they could use the Spyder as an integral part of a traveling highway safety exhibit. To ensure the safekeeping of the car and all who might come across it, Barris welded the car together. On the next two whistle-stops, there were no further incidents, and it seemed, briefly, that the dark spell was broken. But the fire in Fresno changed any good karma that had been engendered.

When the Porsche was housed in a Highway Patrol garage in Fresno, a fire broke out that burned down the building and the adjacent one, as well. Every car in the garage was completely destroyed, that is, except for the Porsche. It was slightly scratched, but none the worse for wear. From Fresno's debacle, it was off to Sacramento for more mayhem. A teenager's hip was crushed when the Spyder tumbled from its display pedestal when on exhibit.

Perhaps the car's appetite grew as all points headed toward Salinas. Sal-

Conservatives Far Ahead in England
See Your Member Page 2

Vol. 19, July 1966

to: William F. Page

Page 1

Salinas, October 1966

Mirror
YOUR INDEPENDENT

FILM STAR KILL

France Orders U.N. Delegation Home

IRIS CURSE

nas was "East of Eden" country and was Dean's proposed destination at the time of his demise. This time the unlucky recipient of the Spyder's wrath was one George Burkas, an employee of the State of California. It was his misfortune to be hauling the death car on his flatbed truck when he lost control of his vehicle. He was thrown from the cab, but was killed when the cursed wreckage tore loose from its mooring and pinned him beneath its crushing weight.

After that horror, things were relatively calm as regards the Porsche's course of destruction in 1957 and 1958. But the tide changed in Oakland in 1959. The wreckage caused a traffic accident when it slipped from the truck that was transporting it and broke into two pieces on the highway. Time was running out for this early day "Christie" when it appeared in New Orleans in 1959. The hapless wreckage broke this time not into two pieces, but eleven while it was in repose on its display stand.

by **ROBERT R. REES**

Did this curse extend beyond the car, itself, to include James Dean's companion on that awful September day? Rolf Weutherich, Dean's mechanic, who sat beside him as Dean drove to his death, was thrown clear of the wreck. But invisible emotional scars can still destroy. Were these wounds indeed mortal? By 1968, Rolf had murdered his wife and he pleaded insanity. A few years later, he died in a car accident. He was alone in the car, or was he? And what can be said of the driver of the Ford? Forty years later, he still lives, but who can speculate on the toll his guilt might have taken?

The Spyder's unplanned "Swan Song" took place in Miami in 1969. It seems the Florida Highway Patrol had petitioned Barris to let them use the wreckage for a safety exhibit to caution young drivers about carelessness and speeding on the highways. After this

fairly routine showing, the car was unceremoniously crated up and sent by freight car back to Barris. A week passed and the car had not arrived in L.A. Miami told Barris the car was on its way, but still no signs of it in California. Even though George Barris hired a private investigator to trace the whereabouts of his cursed car, it was no use. When the freight car was unsealed in L.A., the boxcar was empty. The elusive Porsche vanished en route between Miami and Los

Angeles in 1959 and has never been seen again. High-dollar rewards have done nothing to turn up this Houdini-like car, whose oddly mysterious reputation rivals that of its enigmatic owner.

As a footnote, Dean's transaxle has again surfaced in the 1990's. It is currently involved in a Porsche restoration. It can be yours-for the right price. Would even Lloyds of London insure you?



News
PAPER

FINAL CITY

ED IN CRASH

James Dean Is Victim as Cars Hit Head On

PHOTO BY [illegible] FOR THE [illegible]

photo - Jeff Nicholson

DEBORAH DUTCH

Peter J. Evans



Recently, I had the opportunity to meet and spend some time with the multi-talented, multi-dimensional, actress Deborah Dutch, in Hollywood, at GLAMOURCON 4 and again at THE FAMOUS MONSTERS OF FILMLAND Convention. She has appeared numerous times on television, film and stage, having worked with such actors as Goldie Hawn, Steve Guttenberg, Tommy Lee Jones, Vanity, Carl Weathers, Sharon Stone, Martin Landau, Telly Savalas, and Pamela Sue Martin. Her range of specialized skills extend from dancing through astrology. During her free time, she also teaches yoga. A truly Renaissance woman with a psychic flair.

BRACULINA: When did you decide to become an actress?

DEBORAH DUTCH: Well, it was a natural thing for me. When I was four years old, I was up on stage dancing as a prima ballerina performing little plays in my neighborhood. I would direct, star, and choreograph them. I loved it.

D: What was it like growing up in Titusville, New Jersey?

DD: I love Titusville. It is beautiful, beautiful, country. That's where my roots are, and my roots are a part of my imagination. When I was a girl, I would explore for imaginary pirates treasure in the woods around Bucks County with my mixed German Shepherd/Collie puppies.

D: Was your family supportive of your decision to become an actress?

DD: Yes! My mother and grandmother were totally supportive. They were wary about me going to Hollywood by myself, which I did. It was scary for them, with me being so young, but now that I've been gone and have been making a success of my career, they are very proud of me.

D: What inspired you to making this your career?

DD: Ever since I was a little girl, I knew I was going to be an actress. When it became time for me to decide what I was going to do with my life, as an adult, it was a natural transition to go right into the theater professionally. I worked theater on Broadway. Later, I moved to Los Angeles to pursue my dreams in the movies. I actually started making a few movies in New York City, but they were student films, like those made for the American Film Institute, but I loved doing them. I even produced, directed, and starred in one myself.

D: Do you remember the film's name or what happened to it?

DD: I don't remember what happened to it. I believe it was called CREATION OF WOMAN, or something like it. I only remember I filmed it with me coming





DEATH DANCERS

out of the ocean at sunrise, nude, as Eve. I was the Diva of all life. It was a very arbitrary type of film.

D: Tell me a little about your experiences in NYC?

DD: I learned my trade in New York City. When you see crying on film, I'm really crying. You not only have to learn your technique, you must also be able to play your character as if it were real. This applies even if it is reacting to a monster coming out after you. You have to be able to do the job and make it real. You have to draw on your personal experiences. You must be able to interact and react to the other people you are working with in a believable manner.

D: Do you draw on your

own life experiences for motivation?

DD: They will be using morphing techniques to change my eyes and use other special effects to exaggerate my strength, so when people come after me, I will be able to lift them up against walls and hurl them through the air. They will be doing lots of special effects like that throughout the film.

D: Do you like these types of roles?

DD: I love them! As an actress, I can play anything. Even though I've been in A-movies and what not, my parts in **DEATH DANCERS** and **VAMPRESS: LADY OF THE NIGHT** are so rich with

things to act upon. In **DEATH DANCERS**, I had to deal with having a miscarriage, making love, and going after men and killing them for revenge. You know it is just so amazing to be able to do all these things with a part. That's why I love doing B-movies. When you take the starring roles in B-movies you can let your creative juices flow. Not that I won't get these parts in A-movies, but right now I am exercising my artistic talents by taking the lead roles in B-movies and going to town with them. I love it! I am so happy so I can be

Starring roles in A-movies are hard to come by. The studios want a "banking", a name to recoup their investment like Kim Basinger or Julia Roberts. These people get all the "meaty" roles. Now I'm not



saying I won't be in that position some day, because I'm sure I will be in some co-starring role in an A-movie.

D: How well did you adapt from the New York lifestyle to Hollywood? Was it easy?

D: Yes. They were so different. Being a country girl, I had to adapt to the city. My first day in New York city, I was standing on the Broadway street corner, where I had been attending the theater, and I was almost hustled into white slavery. I had no idea. A prostitute came up to me. I thought she was being nice. She asked if I needed a ride, and before I knew it, a big guy came by and was hustling me into his limo. I quickly put two-and-two together and got the heck out of there. I was really naive. I am wiser, and more mature, but I have never lost my innocence within. I believe the moment you lose that innocence and trust, you become jaded. I refuse to ever become jaded!

I've smartened up a lot since I left New York City for Hollywood. With all the wheeling and dealing, and everybody out to get what they can. That is one thing I will never do. Even though I am always out looking for my next gig, so to speak, I never lose the sense of innocence and purity of soul and spirit. In the long run, I feel that is what the world wants. When they say acting, I come from the school where when you go out to do a role, you are transparent, your heart and soul shines forth on the screen. If you tarnish your soul and spirit by compromising, or just by being out for your own, you will not nearly become the actress you could be. When you are open and want to share your life with the world in a pure state, then you are talking.

D: Do you feel you have been exploited?

D: Oh Lord, have I been taken advantage of? I've had doors slammed in my face, not been paid for my work, and avoided casting couch offers. However, all-in-all, everyone has been gracious. I am feisty and believe in cause-and-effect. I let my work speak for itself and I am taken seriously in this industry. There are many parts out there that I may have wanted,

but my part was a "politically vulnerable" role and I was out. I thought I was going to die! It was devastating, but I started getting leads in the B-movies. I was so angry that I used all that frustration and changed "poison into medicine" and turned it around. To this day, I am still striving to get that part.

D: Why did you change your

for my name forsake all that is me?

D: In **BRUCE LEE FIGHTS BACK FROM THE GRAVE** you used the name Chaplin.

D: I had nothing to do with that. Someone on the East Coast pirated the movie and changed my name on the credits when they released it there.

D: I always wondered why they dubbed your voice?

D: I saw it screened at Deluxe Studios here in Hollywood, and everything was fine. They did a nice screening of it. The next thing I heard was that it had disappeared and resurfaced in New York City as a pirated film.

D: Was **BRUCE LEE FIGHTS BACK FROM THE GRAVE** your first "big" movie?

D: I think so. I got paid a fair amount of money for a girl of seventeen. It was my first film in Los Angeles and I was treated like a star. I had a great time doing it, but it was real rough.

D: What was your first horror movie?

D: **GRADUATION DAY** with Yvonne White and the wonderful actress Linnea Quigley. I loved it! I had stars in my eyes and the time of my life.

D: What has been your most thrilling acting experience?

D: There were several. I think knowing I had gotten the part in a featured film stands out as it was so exciting, being treated like a star. I wanted that part with all my heart and soul. I said "damn it, I can do it!" and chewed all my courage into the final audition. You have to be so confident and you have to nail your role down pat. You cannot be off the mark. You have to be able to impress the



but did not get. So it is not an easy struggle, even now.

I had a co-star role in a major motion picture with an Academy Award winning actor. There were only three women main roles in the film. I auditioned for four months trying to get the part. They flew me to New York first class and had a limo at my front door. I was so excited I got the part. However, on the week of filming I got "the call." They replaced the di-

rector and my part was a "politically vulnerable" role and I was out. (from Dare)

D: My real name is Dutch. However, Dare is a family name. When I did a couple of movies for Roger Corman, I thought I would change it just for fun. I felt everyone should have an "x," so that you never get stuck in one particular thing. I feel "what is in a name, that which we call by any other name would smell as sweet." So Bannen, ditch that name and



Producer, Director, all these people, as they have a lot of money riding on the film. This role was nothing like my lead in **DEATH DANCERS**.

DEATH DANCERS, I have to say, was the most exciting part I'd ever played until **VAMPRESS: LADY OF THE NIGHT**, which I'm working on right now. **VAMPRESS** is really cool because I am dealing with this "other worldly" stuff. This role is really fun for an actress as I am dealing upon things I've never used before. It's really fun to play someone who is dead, yet alive, at the same time.

D: So you enjoy acting in horror movies?

DD: Yes, because you get to scream. I really feel everyone has this primal scream deep within their heart and soul, and I get to live it out. It is a type of therapy. I mean, actresses have so much fun going to work, doing their job, and collecting a paycheck. As a result, they don't have to seek a therapist.

D: What was your worst acting experience? Was it losing your featured role in a major studio production?

DD: In one way, yes. In the disappointment, devastation, and reality of this cut-throat business. You are just axed and then you are gone - "totally replaceable." However, something really wonderful came out of it - I made a wonderful business relationship so that now I'm not just another face in the sea. What I want to do is to be able to encourage everyone to never give up, no matter what it looks like on the outside. You can turn any negative experience into a positive experience and be victorious!

My determination is to work for those people who have supported me, no matter what. I don't like the Hollywood mentality of "you're in one day and out the next" and everyone forgets you. If

you persevere, I believe you can have faith. It reminds me of one of my favorite roles as "Nina" in **THE SEA GULL** when she says "When we were young, we used to think of fame, fortune, and glory was success." That is not where it is really happening. Where it really is happening is to have faith. When you have faith, it doesn't hurt that much as you know everything is going to be all right. Faith is the key for me.

D: What are your career goals as an actress?

DD: To work with Al Pacino. When I was a young girl studying, he was my ideal as an actor. He really went out there and did it. I mean, you never see him go on screen and not have a light up and dazzle. That's who I want to work with. That kind of intensity and emotional light.

D: How do you like working with directors like Fred Olen Ray and Jim Wynorski?

DD: These guys are the best in the world! They are the ones that saved me when I did not know when I was going to get my next paycheck. They would hire me and give me the best roles. I love them. They know how to do things - BOOM, BOOM, BOOM! There is no messing around. Like when I did **WIND TWISTER**, Fred Olen Ray had me crashing through a window. Fred said to me - "Debbie, do you think you can do this stunt?" and I said "Fred, have your stunt man show me exactly the way you want me to do it and I guarantee I will do it in one take" and I did it! I think Fred was confident that I could do it and when you see the movie, you will see how he directed it. It was brilliant! That shot was really scary and Fred guided me through it. My emotional high had to be a "ten" during that shoot.

Jim Wynorski gave me my



photo - Jeff Nicholson

first big start in a Corman film. **HARD TO DIE**. Jim Wyness and Fred Olen Ray, in my mind, are the best. I could never tell them my debt of gratitude and appreciation for them both. They put me where I am today. I give so much of the credit to them because they gave me the opportunity. They gave me the job, and many, many people will not go to the wall for anybody in this town.

D: Did you enjoy working with them on **DINOSAUR ISLAND**?

DD: It was a total hoot! I would "hop" around the set and Fred and Boss Hagen would shout "There goes Debbie, the hip cave girl!" That was my nickname because I would swing my little hips and bounce around. It was fun. I especially loved the big dinosaur.

D: Recently, you were acting with JJ North, Michelle Bauer, and George Saver in the yet to be released **ATTACK OF THE SIXTY FOOT CENTERFOLD**. Have you seen it yet?

DD: Once again, Fred came through - the sweetheart that he is. He asked me to play the part of the nurse. No, I have not seen it, but it was fun to make.

D: I recently saw you, Fred, and Robin Chaney as uncredited extras in the bar scenes from the movie **SATURDAY NIGHT SPECIAL**. How did this come about?

DD: I just did the role for fun. I told Dan Golden, another great Director, photographer, and friend, that I was going to support him one hundred percent in this film. However, when they held the screening, I was performing at the Pasadena Civic Auditorium, painted green from head to toe, as an Orion slave girl for a **STAR TREK** convention. I danced on stage, with hardly anything on, in front of a thousand people. As a result,



Above: On the set of **ATTACK OF THE 60 FOOT CENTERFOLD**. Below (clockwise from bottom): John La Zar, Debbie Dutch, George Saver, G. Gordon Lest, and Michelle Bauer pose on the set of **ATTACK OF THE 60 FOOT CENTERFOLD**.



I never did see it.

D: What was it like dancing in front of so many people?

DD: I've been performing since the age of four, so I'm used to it. The numbers in the house don't phase me anymore. I channel my anxieties into energy and use it to feed the audience.

D: How did you like working on TV soaps (e.g. *General Hospital*, *The Young and the Restless*, and *Capitol*)?

DD: Well, when I started, it was fun. You make good money and get your own dressing room, but to tell the truth, I love B-movie roles where you get to go on location and do a whole range of things. I love the diversity B-movies have to offer. It is the main reason why I've come into the venue of being a B-movie actress versus doing soap opera.

D: Do you feel there were added pressures working in soap opera as opposed to B-movies?

DD: No question about it, the soap opera. They have an observation booth up there on the set with the network representatives. You make one wrong move and they fire you.

D: Can you tell me about your part on HBO's comedy special "Wax Cracks Hollywood"?

DD: That's Jim! He pulled me in there. I loved it. They asked me what was my favorite role. I said "Ophelia" from **HAMLET**, which it is. They asked if I could recite some of her lines for them. I told them that I needed a copy of the play to read from. They went across the street from the studio to a used book store and purchased one. I rehearsed for a little while and then went on camera doing her lines.

D: Do you like attending horror conventions?

DD: I love it. I never planned on this being the way I was going to make a living. I never, in a million years, thought about being a Screen Queen until Dan Golden asked me to pose for the trading cards. I had been in several horror movies and before I knew it, I was a Screen Queen. I had no idea what it was, but it sounded like fun and I'm pretty wild and crazy. I would also like to take this opportunity to thank Hollywood Book and Posters for letting me use some of their their space at the convention.

D: Do you enjoy meeting your fans?

DD: Absolutely! My fans are me. If it were not for my fans, I would be nothing. I will always be sincere, humble, and appreciative of their support. Without them I am nothing.

D: Do you have a fan club?

DD: I just started this very

moment. I am doing it by myself. I like to do everything myself. I handle my career, even though I have agents, managers, and what not. I like to do things for myself. I am starting this fan club and I'm having a lot of fun doing it. I am going to produce a fan newsletter. I will tell my fans about how projects I'm involved in are coming along as well as to offer photos. I want to send these out to people so they can know what it is like being on a set and to tell them of some funny stories that happen behind the scenes. I am also looking into producing a model kit for the fan club.

D: Do you have a fan club address where people can reach you?

DD: Yes I do. They can write

me care of.

Deborah Dutch Fan Club
859 North Kings Road
PO # 109
West Hollywood, CA 90069

D: What other projects are you working on?

DD: I am currently acting in **RIKKO ROMERO AND THE "B" MOVIE QUEENS** which I star in. It is a story about five movie actresses. I play the role of a film producer. They have taken events from my life and incorporated it into the script. For instance, one of the actresses is even called "Debbie".

I also recently completed work as a backup singer on Ava Cadell's new "Sounds Of Sex" music album, which should be released sometime

this month.

In addition, I just signed on to play the role of a real estate agent in the movie **GOTHICA**, directed by Patrick Gleason and produced by Sal Bellusarno. **GOTHICA** is a story centered around five fraternity bad dies who accidentally stumble across a vampire cult while raping a girl. My character rents out the house next to where the vampires are hiding out. Later on, curiosity gets the better part of me and I go over to investigate, only to be turned into a vampire myself. This movie sounds like a lot of fun and I can't wait to start shooting it.

D: Do you have any parting words for our readers?

DD: Yes, my slogan is that if you continue to believe in yourself, your dreams can come true. I think it is very important to believe you can have everything you want, because you can. I want to encourage everyone to never give up on their dreams and to be happy. I feel that is what life is all about. In passing, I will say "Nam-myoho-renge-kyo", and ask for world peace through individual happiness.

DEBORAH DUTCH FILMOGRAPHY

- ★ VAMPRESS: LADY OF THE NIGHT
- ★ RIKKO ROMERO AND THE B-MOVIE QUEENS
- ★ PROTOCOL
- ★ THE MAN WHO WASN'T THERE
- ★ CAGED WOMAN II
- ★ DEATH DANCERS
- ★ DINOSAUR ISLAND
- ★ ROADSIDE JUSTICE
- ★ HARD TO DIE
- ★ SORORITY GIRLS & THE CREATURE FROM HELL
- ★ FIRST LOVE, LAST LOVE
- ★ BRUCE LEE RETURNS
- ★ MIND TWISTER
- ★ 976-EVIL II
- ★ THE HAUNTING OF MORELLA
- ★ ACTION JACKSON
- ★ D.C. CAB
- ★ TORCH LIGHT



sasha graham

How long have you been to all your other work? acting?

I came to New York when I was eighteen, and I started to waitress and take classes. I'd say that in the six years I've been in New York, for three years I've been serious about acting. It takes so much discipline to really have a career, I've done a lot of extra work, and a lot of off Broadway stuff. I don't know why, but it seems I've been typecast as a vampire! First of all, I love vampires. I read "Interview with the Vampire" when I was sixteen, and my birthday is on Halloween. I did a vampire show called *La Commedia Dei Sangue* which is actually still running. I did that for about year and got a chance to get on stage once a week. Classes are great, but you learn when you're out in front of everybody. That led to my doing a role in a small film called *Vampire Subculture*, and I just did a student film for NYU and I played a vampire again.

How was working on AD-DICTED TO MURDER in comparison



Kevin Lundenmoth was great, he was so easy to work for. Every time I've done a play or a movie there's always stress between some of the people—somebody's mad at the director or that one's pissed off at that one, but he was so incredibly easy to get along with. I went in, I auditioned, I left, and he called me and said, "It's yours if you want it." No call back, nothing like that. Then when we were filming there was no pressure at all.

Kevin said you were perfect, right on the mark every time. He told me, 'I didn't have to direct Sasha at all, she rolled with everything, she knew exactly what to do.' He's glad when his actresses understand the material.

There was a made scene written for me but I didn't do it. When I took the part I thought 'I can do it, I can do it,' because I don't have problem with nudity in films, but I didn't feel comfortable with it at the time. I thought he'd be mad, but he said,

'Okay,' and that was it.

You didn't really need any blatant sexual scenery. You added such an erotic quality to your performance anyway. Tell me more about your character Angie. What did you think of her?

I think she's evil and I like that. If I was a vampire I'd want to be her—I've thought of this many times. I love the idea of being a vampire, I just don't like the idea so much of killing people. I've decided that if I was to be vampire I would only kill bad people, I'd kill rapists, serial killers—and Joel in the movie is a serial killer. So I think it's cool that she's playing around with him. Now, you can feel sorry for Joel because in the movie you understand why he's a serial killer. Like in *NATURAL BORN KILLERS* it keeps flashing back to the childhoods of Mickey and Mallory so you understand why they're so fucked-up, so you can understand why Joel is so fucked-up, but he's still a killer. I think a sucks she gets killed by him.

You want a rewrite?

I want in Part II for Angie to come back.

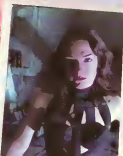
There's always a chance.

I think it's interesting that the movie uses serial killers

and vampires together, I think it's something that America—especially American youth—is fascinated by. I don't think it could be any more timely. It was so much fun to do. I liked filming in dark alleys and in the bar. But I love horror and mystery. I think the occult is fascinating. When we were doing the vampire play we took the show to a peddle club, a place that's usually for the S&M crowd, but one day a week it's a horror club and they play industrial music and show horror films in the background. The Wednesday before Halloween we were doing the show and there was such an evil you know how you're curious about something that seems sort of mysterious? I think there's a definite, real element of serious evil out there, and it scares me.

So was it was easy to get into your character Angie and her evilness?

Yes! I have many resources for evil. The Strasberg method of acting teaches you a lot of dealing with your past. They want you to relive what pains you in the past. I think that's unnecessary. I don't think you have to do that to yourself, I don't think you have to be in real-life pain. If you're going to be in pain or angry or whatever emotion, I think it's more



fun and more interesting for yourself to create something in your mind. Brad Pitt was saying that doing **INTERVIEW WITH A VAMPIRE** was the most depressing six months in his life. There's no doubt that it affects you, but I don't think it has to bring up pain that you have to relieve, something so horrible from the past.

What are your plans

now?

Acting-wise I'm going to be doing a play at the end of March, some friends and I are putting together one. I've produced two shows before, and from just seeing how the vampire play was run and from seeing off-Broadway and off-off-Broadway shows are done, I've found that it's not complicated to put on a

show yourself and then promote the shit out of it so that agents and casting directors come and see it. That's something that all of my peer group and friends right now are looking for, just getting represented by an agent. You don't get enough good-paying roles without one, it just doesn't happen. So we're doing a play called *The Dancing Room*. A cool play there

are six characters, and each character plays seven different characters, so you're constantly changing your role.

Anything else you want to add?

Always tip your waitresses. Especially at Planet Hollywood where I work.



candice meade

How was acting on "Addicted to Murder"?

I thought it was fun actually, a lot of fun. The script is bizarre, but I didn't have my throat slashed or even get to have sex first. I just got my neck broken. Of course I didn't want any character to die, but Sabrina was pretty much all bad, which nobody really is in life, I think. This whole "I'm so cute, and I know you want me," which is what she turned out to be. So I guess I was trying for someone who was coerced, but not too bad. She does tell Joel, "Don't be mad at me. You're one of the few people around here that I like. Ob-

viously she does want to be liked.

I've seen some of the scenes and you give Joel a pretty disgusted glare at one point that's not very likable.

Oh, I know it's going to be so ugly. I'm extremely serious and critical of myself, ten times more so than I am of anybody else. I know I'm going to rip myself up when I see the finished product, and say, oh I look like she.

No, you just made your character someone who ought to have her neck broken. Would you work

in the horror genre again?

I was up for a role in **TEXAS CHAINSAW MASSACRE 4: THE TAXIDERMIST**, but I didn't take it. I was going to be one of the girls, and I never got the complete script. They didn't want to pay enough money, it was the summer before I was coming here to New York, and they wanted me to move to Austin, and did I have someone to stay with, and all of this stuff. I may have done it, and I would have enjoyed it, although I wouldn't have been one of the murderers, I think I probably would have got killed.

And doubtlessly in a much more horrifying fashion than in this film.

But I don't want to be type-

cast like that. I wouldn't have wanted to play even the Rachel character. Sabrina reminded me a little of the girl who also gets her neck broken in **OF MICE AND MEN**. There's a certain prettiness but also a sadness to the character.

All these broken necks. What have you been doing since?

I did a film called "One Marcellino." It's about the middle-aged Italian man who's on the subway going to work, and he's going through his mid-life crisis, he's having an affair on his wife, etc. etc., and finally winds up on the beach although it's all in his mind. There are all these women who take revenge on him, every woman he ever hurt. It's a comedy.

lay one of the people who thought she was in love with him who gets to come back

You play a lot of ghostly, evil women. Why's that?

There are a lot of women

Towers, and there were a bunch of us dressed in goth clothes, and we're dancing in front of the fountain in no more of a freezing cold and shivering, and top of that, all the theorists think we really are fabulous seduces

What's on your back burner now?

I'm trying to get a showcase. Edward Albee teaches play writing at University of Houston. He picks however many of his students plays that are good enough to be seen and has a festival. So there's this one play called "Door

Wolves." It takes you through about ten years of a woman's life, there's humor, pain, and growth to the character. There's a string of men—these door wolves—all of whom give her the same compliment, "oh you've got beautiful eyes." Even men would love it, even though you're the door wolves.

kevin j. lindemuth

What is the new feature you're working on?

It's called **ADDICTED TO MURDER** and it's the story what happens when a vampire befriends a serial killer. It's kind of like Hammer Films meets **NATURAL BORN KILLERS**. Although there is violence—the protagonist, Joel Winter, is a violent character—most of the onscreen is off screen and implied. There's no blood for the first half hour or so but when it happens it goes overboard, chainsaws and all. Hopefully, the picture will be very upsetting because of the psychological/surreal terror.

Are the vampires the same type as in your previous feature, **VAMPIRES & OTHER STEREOTYPES**?

The vampires in **VAMPIRES** are basically good—they migrated from hell thousands of years ago and adapted to Earth. They like it here and want to stay—so they've become guardians, so to speak. When demonic gateways appear and creatures invade the world these vampire guardians stop them—or at least try to. Because they've stopped feeding on humanity they're able to walk in the daylight now—they're the heroes of the movie. The vampires in **ADDICTED TO MURDER** are very different.

They're evil women.

They're not necessarily evil. The Rachel character, though she manipulates Joel, the protagonist, isn't doing it to be evil. She basically can't help herself because of who or what she is. The Angie character, in contrast, is evil. Rachel and Angie are two different sides of the same force. They're supernatural creatures, think themselves above humanity and they flaunt it. When they bite someone they have fangs—they don't transform into some half human/half creature like the undead in **LOST BOYS** or **FRIGHT NIGHT** every time they feed. They got have fangs.

So they look like regular people throughout the rest of the movie?

They want to look human but that's not what they are. You do see what they **REALLY** look like in the course of the movie.

What makes these monsters different from let's say, **DRACULA** or **COUNT YORGA**?

It's basically a given what vampires can and cannot do—so what makes it interesting is not how you can change the myth to your own ends—such as having them go out in the day time—but what their effect is on the people they interact with. How they exist and manipulate their



How did you decide on the casting?

A. Mick McCleery was an audition for the serial killer from the onset. A filmmaker himself, Mick had a good working knowledge about film goes into making a movie. He gives everything he can. He's worked on my past two films (he co-produced, co-directed *TWISTED TALES*) and I've assisted him on a few of his. I knew he was capable of portraying the distraught Joel Winger and add much to the character.

The part of Rachel, the vampire that has a pivotal effect on Joel's formative years, was cast from the onset of writing the script. This was Laura McLaughlin, who I also used in the other two features. It's been a few years since any project and this has given her some time to develop as an actress. Physically she definitely has a vampire quality about her.

The other part, of ANGIE, the evil vampire, I had to have

auditions. But as soon as I came across Sasha Graham I knew she had the part. The character had to be strong and seductive in order to influence a serial killer and Sasha immediately had a great take on the character. We didn't have to do a lot of takes in order to get it right.

You've done two direct-to-video movies. Why not shoot in film and go for a theatrical release?

Because I'm realistic. Much of it is necessary. These projects are entirely self-funded, so I only have X amount of dollars to contribute. Fortunately I have access to broadcast video equipment which enables me to continue to make these films. There's also a certain level of quality that the viewer expects and independent filmmakers have to be aware of this. It's great to grab your consumer camcorder and shoot a movie for the sole reason that you're getting off your butt and doing something, practicing those filmmaking skills—but don't expect to sell your product if it looks cheap. Your ideas

shouldn't exceed your budget, something I learned with my first feature. Although I was happy with most of the special effects do you really believe in the graft, no?

Is distribution difficult for low-budget productions?

Distribution is tough and your film is competing with thousands of other movies out there, most of the coming a hundred times what you put into it. There's always the exception—Super 8mm films like *DARKNESS* and Michael Legge's *CUT THROATS* or *WORKING STRINGS* that are truly hilarious and in terms of direct-to-video are *Bookworm*, *OZONE* is pretty incredible. If you have very little money, make the most of your resources—use the already around already existing relations, write the characters with specific actors already in mind, don't put in special effects if you know they'll look cheesy in the end. The only domestic distribution I've received is by becoming a distributor myself and selling to the video wholesalers

who have the connections with the mom and pop shops across the country. Within the past three months I've sold over 500 copies of *VAMPIRES & OTHER STEREOTYPES* and by the end of the year hope to sell another 2000. We also done advertising in the genre mags but our coverage consistently small.

What are future projects?

I'm looking to do a discounter. I wrote three years ago but I know I'll have to get something called *A BUDGET* to do it justice. I would say my next film would be something different—perhaps a comedy since I do have this dark comic mentality so life beyond that I'll still do genre-related projects—there's the idea for an alien encounter movie that rivals the *X-FILES* and also this straight drama I keep on coming back to. There's more than a few ideas lurking about... But next time I'd like to try being a director for hire so I can just concentrate on making a movie and not have to worry about *DOING EVERYTHING*.

Laura McLaughlin

How was working on *ADDED TO MURDER* in comparison to your other two films with Kevin Lindenmuth, *VAMPIRES & OTHER STEREOTYPES* and *TWISTED TALES*?

I was involved a lot more with this one. We still did filming out in the warehouse in Jersey—it's like this venue that sucks you into suburban. It's very bizarre just driving out on the highway and you come upon this abandoned warehouse and you're told, "Act!" We did a lot of outside shots this time though, out in the woods; it was interesting.





It took place over a longer period of time, not just an over-nighter. I was more familiar with what I wanted to do as an actress. I'm most familiar with the stage, and after I watched the other films, I saw the difference as that you had to be a lot smaller on film, so that you're used to the cameras. I realized that on film, expressions are different, so, for example, as that you're really focusing on the face. I hope I was a little bit more contained in one, just remember sticky blood in this one, a lot of blood, and chocolate syrup for the black and white scenes, it's the one thing that stood out.

And you get to be sliced and diced a number of times in this film.

Yeah, by Mick. It was actually my first love scene, and Mick was trying to get into character but I was just joking around. It was a little strange with the makeup men and everyone in the room, and you're told, "All right, make like you're hav-

ing fun." So I tried to bring levity to the situation, and I was just worried that my top was falling down. Mick's a nice guy, a very good person, very open, and I got to meet his family and see where he grew up. He works hard at his craft, which I appreciate. Now that I think about it, he's actually the only other leading man I've worked with on film.

And he kills you in every scene.

Yeah, well, I had to try to be killed in this one. It's a little different for me to play a kind of fantastical character; I'm used to more dramatic and realistic roles. Sometimes you get stuck with an image of what a vampire or succubus is supposed to be and trying to translate it into a real person. I get stuck being the bad girl, I guess because I have brown hair. I think heroines and heroism is kind of boring. I'd rather be the one doing the killing.

What did you think of

Rachel?

A very self-serving character, there are no bones about it, she didn't pretend to be nice. "This is what I want from you, give it to me or else." I guess I could have made out of it what I wanted, but I appreciate straightforward people. She had dimension, she had no passion or sympathy for anyone. In a character that should always be something likable, but there wasn't much likable about her, although there was something I admired. She knew what she wanted and went out and just got it. I don't like people who bulldoze around, or close-minded people who need to get with the program.

How about the horror genre in general? Do you like horror movies?

I guess I should say yes, but the thing is, to be quite honest with you, blood and gore has an effect on me. I can watch a body get cut open and I won't blink an eye, it just doesn't faze me.

And have you done this often?

Oh yes, I've hung out at the county morgue a few times—no, just watching it makes me think, "All right, what was it there?" I guess I'm more into the psychological thriller rather than blood and gore, at right the rest of your type, like say the *OMEN* movies. They're effective. The doom is real, and that gets your nerves and working. My

mind is scarier than what's on the screen. I like the whole history of vampires, because it might have some truth. I like something that's a little bit reality-based, something that could happen. Like stalkers, because it is happening. I'm not into the slasher films and the weak, hapless female who's looking for the white knight to come and rescue her. If you're going to be a wimp you're going to be taken advantage of. I'm not into that passive stereotype of women as screaming sex objects and not taking power into their own hands. That's one reason why I like playing women who are right out there, "Hey, this is what I want, this is what I do. I know myself."

What else are you doing?

I've been going on commercial calls and soap calls. Not what I want to be doing creatively, but it's good work. It's good exposure. I'm getting my certification as personal trainer. Doing little modeling jobs here and there, which isn't so fun. It's empty. You're just out there really. Going on call for an underwear commercial, and you've got to strip down and put on some godawful, obviously underwear. Besides, I'm not really model material. I get sent on these calls, and I know these are going to be gazelles there, women who are six feet tall. I'm five six and muscular. I'm thinking of working as a theatre company and getting closer to the community, but I can't live on ten bucks an hour. It's just a part of life.



After last issue's BLOODSCENT article, a lot of people have been talking about Mandy Leigh. And who could blame them? Young, attractive, with a positive outlook on life and the business seems to generate more and more fans for this rising star.

Currently working with Bill Randolph of In-House Productions, Mandy is set to star in a series of shot-on-video movies, all with that sexy horror motif you've come to enjoy.

Although you can find photo's of Mandy in various publications and trading cards, we feel privileged to be the first to present her in this rather elaborate photo spread. We hope that this interview and pictorial will give you a little more insight on the girl we're sure you're going to be hearing a lot more about.

DRACULINA: A glance at a normal photo of you and you look like the All American girl next door. Yet last issue, you appeared nude and covered in blood. What is the personality of Mandy Leigh?

MANDY LEIGH: Well, I think my personality is something that you wouldn't really understand by comparing photographs. Granted, my photos show a lot of diversity, but that has been totally intentional. One of the goals I had when I started modeling 3 years ago, was to be able to create a series of different looks, ranging from sweet and innocent...to bold and sexy! Hopefully my pictures end up being a reflection of all the little facets of my personality. I guess if I were to be real honest, I enjoy the sexy side of myself most. I'm not an inhibited person, but at the same time, I have my limits and values. It turns me on when somebody looks at one of my photo layouts and then asks, "How can you look so innocent in one shot, and so sensual in another?" When that happens I know

I've succeeded in stirring their imagination. It may sound strange, but I like leaving them guessing. Am I the "girl next door" that can look sexy, or am I really

sensual and just like playing up the innocent look? Maybe we could leave it up to your readers, and they could write in and tell you which one they think is really true.

DE: How do people react to you in letters and at your personal appearances?

ML: Before I answer that I have to knock on wood because to date, I haven't received a really negative letter. I probably shouldn't have said that though, because now I know someone's going to write one, just to break my streak. But honestly, the fans have been wonderful both in their letters and in person. I think that many of them somehow realize that I'm really sincere about the business. I love what we're doing and never want to go to the point where I turn somebody off for any reason. I make a point of reading every letter that comes in and try to answer as many of them as possible.

The letters are great, but

Hugh Gallagher



my soul thrill is meeting the people behind them in person. I'm continually amazed when someone walks up to my table at a show or convention and actually knows every magazine, film and card set that I've appeared in. It makes me feel that all the time and energy I've put into everything so far, has been worthwhile.

D: Are you pretty happy with the way things are going with your career thus far?

ML: I really don't think I could be happier. Like anyone, when you venture off into a new area, you have a certain paranoia about whether or not you'll be accepted, and if you're doing the right thing or not. I think the one thing that makes me the happiest, is that I can honestly say, that I've enjoyed every minute of my career to this point. When I'm working on a film or video, I can't wait to get on the set. If I go for more than a week without doing a photo shoot, I start to crave hearing the sound of the motor drive on the camera! No one ever has to beg me to put extra hours into a shoot. I really love every second of it, so when you ask if I'm happy, my simple answer would have to be... 100%.

D: Do you have a game





plan, or are you just playing it by ear and seeing what develops?

ML: Anyone that expects to be successful in their career without having a game plan, might as well try and get a job as a fool. My game plan began almost 5 years ago when I was sixteen, and I have detailed plans of what I want to be doing 3 to 4 years from now. Disciplining yourself and following a plan isn't always easy. There were times that offers came in and I was tempted to jump ahead and do things, that I knew I wasn't ready for. Luckily, my mother always told me, "make a decision, sleep on it a night, then reevaluate it the next day." As of right now, I'm a little ahead of where I had planned to be in my career, but I'm totally comfortable with the way things are going, and wouldn't change a thing. Now, don't ask me the details of the plans for the next 3 years, because that's top secret!

DE: What's your background? Where are you from? What was home life like?

ML: I was born and raised in the Pittsburgh area. My



family had a farm about 40 miles east of the city. I spend most of my childhood bailing hay and shoveling manure. The disadvantage aside from the hard work was that rural life was boring. The advantage was that I could beat up even the toughest boy in school (Yes, little me!) I wonder what those guys would think of me today, if they'd see me in this layout?

D. BLOODSCENT was the first movie you played the main lead in, were you happy with the results?

ML. Without a doubt. The response to the movie has been incredibly good, even more so than I expected. I think I had a big advantage though, over other actresses who have told me horror stories, of how terrified they were the first time they played a leading part.

BLOODSCENT was total fun and relaxation. We worked nights and on weekends and throughout the entire taping, there was never a cross word exchanged between the cast or crew. In House is like a second family to all of us, and fortunately that family feeling has continued to be there, even when we've gone on the road to conventions and shows. I really loved working with Julie Wallace and Nicole Metz. We had scenes together where we laughed so hard that our sides hurt and we thought we'd pee ourselves! There were times that weren't total fun though. For example, in the dream sequence where Julie sees me as a vampire in a coffin, I was covered with a gallon of fake blood. By the time we got the scene done, my bikini pasties were so stuck to the inside of the coffin, that they actually had to cut them off me, so I could get out! To sum it up, YES I am very pleased with the end result and I'm glad **BLOODSCENT** was my first leading role.

D. I thought it was kind of









ture she gave the line, it just seemed so unlike Julie, that I lost it. Twenty-eight takes later, we finally lucked out and made it through the entire scene. We've had letters from people that bought the video, and said the cut takes alone were worth the price of the movie. Half the fun of shooting low budget video is captured in the out takes. We felt the viewers deserved to see how much fun we had making **BLOODSCENT**.

D: The bath tub scene was pretty ironic... was that good acting or was there more to it?

ML: Somehow I knew you were going to ask that! The simplest way to say it is: both! I probably should leave it at that, but if I do you'll more than likely ask me a question that I won't want to answer, so let me tell you a little more. The Blood-bath scene was shot twice.

Altogether there was over 3 hours of original footage. The scene from the first shooting were... let's say, too sexy! Most of the scenes in the final edit of **BLOODSCENT**, are from the second shooting. As with any actress, you get your best performance if you really put yourself into the situation. A vampire who craves blood, would be thrilled being in a bathtub full of it. So I got thrilled. Am I being vague enough to keep myself from getting in trouble?

D: How do you feel about posing nude in photo's or the videos?

ML: Finally, that's an easy one to answer. If the situation is right, and everything's done professionally, I'm totally comfortable with it. I feel there's nothing wrong with nudity, as long as it's done right. However, I'm not the kind that would be con-

funny the way you were so "matter of fact" in your approaches to your victims and how you "didn't care" or remorse about anyone you killed. Did you add to any of that or were you just following the script?

ML: The "matter of fact" attitude of my character was sort of a combined decision. Bill Randolph wrote the original screenplay, but as anyone who has ever done a film knows, screenplays are constantly being rewritten, even during the actual shooting. Julie and I were always included in discussions about rewrites. Bill asked me to put myself in my character Jill's place. He said, "How would you honestly feel if this really happened to you? Do you think you could kill someone to save your own life?" I said, "Fuck yes!" I wouldn't want

to die". So we decided to go with my honest answer. If I knew I had to take a victim within 48 hours to survive, I'd rather get it over with and forget about it, and that's what our vampires did. So that explains their "matter of fact" attitude about killing.

D: There were some pretty funny out takes at the end, did you have a lot of trouble staying serious when the camera was on?

ML: Normally, no. But I'm sure you know what it's like when something funny happens on the set, and no matter how hard you try, you know you can't look someone in the face without losing it. In the one scene where Julie and I were in the living room, the script called for her to give the line, "No shut!" For anybody that knows Julie, this is totally out of character for her. The first





do have to admit that I've spent more time in front of the camera in the last 3 months, than I did in my entire career though. Everyday someone calls with a new photo offer. Many of them I've accepted and just as many I've rejected. I currently have 2 trading card sets in which I appear

for my favorite magazine, **DRACULINA**.

D: What do you think about the men that seem to follow this type of thing... how does that make you feel that people are willing lay out money for your photo's or tapes... just to see you?

ML: Now Hugh, that's kind of a stupid question, isn't it? Obviously, if your average red blooded American male (or female), didn't like seeing beautiful women in

DRACULINA, **PLAYBOY**, **PENTHOUSE**, etc... they wouldn't be running to the newsstands the way they do. You, yourself said that issue #22 sold out quicker than any other issue ever had in the past, so it's obvious the buyers want to see more. Do you really think they bought the last issue to read the letter from Rocky's #1 girl? If people are willing to pay to see photographs and videos in which I appear... I'm flattered!

trouble with doing it on stage is front of a crowd every night. Obviously, the market we're trying to hit says good looking women in vulnerable situations. They look forward to seeing food, fangs, nudity and sexual situations, and that's what we're trying to give them. Too often I feel that the independent producers love their lack of confidence, by not including nudity into their films. Don't get me wrong I'm not saying everyone should appear nude in their films, but if you're comfortable with it, and you have the basic qualities the viewers want, then what's wrong with it?

D: Have you done any modeling besides the photo's for your fan club and video productions?

ML: Like many actresses I started out as a model. When I was 16 I worked with a fashion company doing print work and live fashion shows for their swim wear line. Since then, I've done hundreds of photo shoots. I

that are on the market. Both sets of cards are produced by Jeff Marks of Lasting Images. The names of the sets are **SNOWBUNNIES** and **DOMINATRIX**. I'm in the process of shooting photo layouts for several different publications, and some future photo features.





Q: What is your next video going to be about?

ML: My next video is with In-House Productions, again. It's called **"WITCHBAIT"**. It features myself, Amanda Walsh, Julie Wallace and Nicole Menz, and is the story of a coven of witches that use blackmail, trickery, sex and deception to recruit new members for the coven, as well as human sacrifices. I play the High Priestess of the coven and have telekinetic powers along with a genuine link to the dark side. The video's gonna be pretty unique in that it has scenes that involve branding, poisoning and erotic human sacrifices. In addition, there are plenty of sexy witches, just the right amount of blood, and a great diversity of supernatural effects. I guess I should tell you the ironic part to **"WITCHBAIT"**. I just got done saying I'd never be comfortable as a stripper. Yep, guess what my occupations is in **"WITCHBAIT"**? Right, I'm a stripper! But I have a really neat strip scene, where I come out on stage dressed as a

schoolgirl carrying a stack of books. I play the innocent role for the first few seconds of my song, and then I let loose and do a let's say...lugubly erotic strip scene. I can't wait to shoot it! The video should be available around the 15th of August from In-House.

Q: Bill Randolph has a lot of attractive women working with him—there's you, Julie, Amanda, Nicole...what's his big secret that draws beautiful women to him?

ML: Truthfully...he has a nice inch tongue and can breathe through his ears...but I don't



think that's exactly the reason that attractive women tend to be drawn to him. Bill has been totally honest with me since the first day I met him 5 years ago. He's sincere about wanting to put out videos that people really want to see. Whether it be on location, or on the road, he pampers all of us and treats us the way we want to be treated. No matter what type scene we're shooting, whether it be clothed or nude, I've always felt comfortable working with Bill. He's patient, creative and understands our feelings. Last week we were at a show

and somebody asked me how I like working "for" Bill. Before I could say anything, he slaughtered the guy out, by telling him that nobody at In-House works "for" anybody else, we all work "with" each other. Bill truly respects all of us, and in turn, we respect him. I think that about sums it up.

Q: Anything else you'd like to say?

ML: I don't think it'd be fair for me to do an interview with you and not thank you for the great job that **DRACULINA** is doing to help launch my career. I sincerely appreciate the response you've given us, as well as the support your readers has shown also, and we'll try never to let us all of you down. Thanks Hugh!

To order the movie **BLOODSCENT in your cash, check or money order made payable to Bill Randolph for \$34.95 plus \$5 shipping to **IN-HOUSE PRODUCTIONS, DEPT. D, 509 DOUGLAS AVE. ELIZABETH, PA 15037**. (To get more info about the Mandy Leigh fan club send a SASE. Club info will be sent w/ all orders of **BLOODSCENT**).





JOAN GERARDI "JOJO"

Hugh Gallagher





Clare Photography (L) NY



ing different concepts in a scene. Michael may not be the vocal one of the two, but I found him to be as pleasant and professional to work with and pretty handsome too! I hope to do more with them in the future. I am auditioning for them soon for a project they are ready to cast. I'd love a lead role, but a featured part is just as fun to do.

D: I'm going to mention a few titles off your resume, could you tell me how your were involved and what they were about. **INCREDIBLE EDIBLES, WORKFORCE BIKINI VIDEO, BEDTIME STORIES.**

JG: Actually, the other special I did called **INCREDIBLE EDIBLES** will air before **BISTRO** will. I am a human sandae in this very hot pizza scene. It will air on pay-per-view 4/1/95. Both were produced and directed by Private Screenings in NYC. Gary Connor as producer and Enie Sauer as director. P.S. also put out **BEDTIME STORIES**. In **BEDTIME** I had a bit part in a bar scene with the lead girl. Just about five lines or so. That was also aired on pay-per-view and I believe Showtime. From that film, I was asked by E. Sauer to do a scene in **INCREDIBLE EDIBLES**. There is no dialogue, just expressions and soft music. I am trying to seduce my unattentive lover while I'm wearing lingerie, and eventually I do. I begin to hand feed him and lure him to the hot tub. I have various treats poured on me and sensuously removed. It is a must see flick! The **WORKFORCE BIKINI VIDEO** was directed by Paul Bonhese who also has a role in **BISTRO**. It was a montage of young ladies, bikini-clad, posed across construction equipment. Wearing hard hats, swinging sledgehammers, digging ditches in tiny tops, cutoffs and work boots. I believe it can be found in video stores still.

in **HOME ALONE 2** and **CARLITO'S WAY**!

JG: **HOME ALONE 2** was one of the first major flick I could get on. I actually couldn't be seen too well when it finally hit the theatres. I was a ice-skater amongst a crowd at Wollman ice rink in the background. Joe Pesci was doing a scene in the foreground. But I was there none the less. I had a better feature in **CARLITO'S WAY**. I am in the swimming pool scene, straddling a table in a bright orange swimsuit. The gentleman that I am standing in front of pulls off my top, and pours suntan lotion on me. Ooops! I was on set for three days, got a great tan and a union waiver. Thank you Brian DePalma! I said good morning to Mr. Pacino, whether he ever remembers, I don't care. I had a great time!

D: How is it working on the Howard Stern show?

JG: My television debut was on Howard Stern's TV show which aired '90-'92. I believe on WWOX-channel 9, NY and NJ. I am sure that you could find hoodlugs somewhere. I think they will become collectors items, if they haven't already. I appeared on his show in May '91 and then I think October. Both times I played a "Vanna White" type as we did spoofs on game shows. The first was a spoof called "Female Peep". It was a challenge of who between real hookers and real call girls. Two or three on each panel were transsexual! I was the scorekeeper for the call girls. Bikini-clad once again. I remember selling myself "just keep smiling. Spielberg could be watching". He never called, but I did get a call from Stern's office a few months later to do another "Vanna impersonation". This time it was called "Crosses, Heights Jeopardy". A Jew to the left of the panel, a street-wise black duo and a cop in the middle. Real! Yes, it was Howard's show! My job was

D: When can you be seen



to smile of course and hope, uh, well, some director was watching and have a great time! I did, I'll never forget it. Despite all the kooky publicity he gets, Howard was professional on and off camera. And a gentleman, to me anyway, and he really does have nice blue eyes! Yes, eyes! I left with an autograph and a great big thank you, a good piece of tape for my promotional reel and a lot of laughs from people who I know. My mother was not proud! I would love to get involved in his movie, the follow-up to his book "Private Parts" if I don't I could still say that I worked with him and it was a blast!

D: You've done 900 number ads and worked for Playgirl and various motor cycle magazines, any feelings or comments on this type of work?

JD: I'm not thrilled with the 900 number ads, I did them early in my modeling career, when 900 numbers first hit real big! I did two print ads in Inquire and two cable TV spots. They weren't that bad, I mean they didn't say 1900FUCKME, they were cute.

I got involved with Playgirl fantasy forum print pictorials believe it or not, after I did my first swimsuit cover. It turns out they were the same publishers. The editor liked the shoot and approached me to ask what I thought about guy/girl semi-nude, nude print layouts. I resisted at first, but I ended up doing about 6-7 shoots for them in the past five years. More recently I was sent to Miami, Florida to record a video ad for pay-per-view to air this Spring for the top five males of the year. I got to do a video type fantasy with a great guy from L.A. named Warren. It was a little different doing a fantasy segment live instead of still photography, but there was something

(continued on page 33)



GATOR

BABES

Renegade women of the swamp reunite, as Director Steve Latshaw (Vampire Triller Park, Dark Universe, Blohazard II, Jack-O-Lantern) brings us GATOR BABES, a comedy action-film about a distressed archeologist who beckons her two former college roomies of 10 years past to meet her in the Caribbean, to help her rescue a stolen ancient treasure from an unsuperculous cluster of weapon-wielding thieves.

These three femmes—the Archeologist, the R O T C weapons specialist, and the A C t o r / Housewife—were well known back in their college days (In Florida) as the GATOR BABES, their alma mater's very own exotic and erotic cheerleading trio.

Now, in answer to a sister gator's cry for help, the GATOR BABES reunite. Clad in the classic GATOR BABE attire—jean cut-offs, skimpy tops, and coordinated alligator accessories—and toting knives and automatic weapons (a 90's add-on), these no-bullshit female warriors are determined to bring back the treasure and their legacy.

Inspired by the Bamboo Prison films of the 70's — where once-captive women were always macha victors in the end (leaving no sug-

Rebecca Wicks

vivors behind!) — Steve originally made GATOR BABES as a parody trailer insert for Fred Olen Ray's Bikini Drive in. Now, a year later, Steve realizes that this trailer is calling for a life of its own.

Pro-
duc-
tion
on

GATOR BABES is scheduled for May, with shooting to take place in Florida. And who are the amazons? Well, we hear there's at least one "name" in the lineup. So stay tuned.

This is one reunion you won't want to miss!



DEATH SCARE

**PRETTY SALLY MAE
DIED A VERY UNNATURAL**

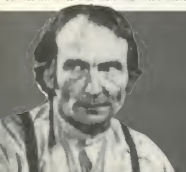
DEATH!

**...but the
worst
hasn't
happened
to her
yet!**



DERANGED THE CONFESSIONS OF A NECROPHILE

ROBERTS BLOSSOM · COSETTE LEE · MICKI MOORE · ROBERT PUT
TOM KATE · JEFF GILLEN · PHILIP JANNEY · PHILIP LOR · NOVELAB



DERANGED

Starring Robert Blossom, Marlon Waldman, Cosette Lee, produced by Tom Kerr, Directed by Jeff Gillen & Allen Grayley

Here's a movie with a bit of history behind it. **DERANGED** is based, albeit loosely, on the life of Ed Gein. There is even an Ed Gein Documentary under following the flick. Both the feature and documentary are fairly well done.

The flick is done in a narrative style with an on camera personality leading us through the events of the film. This takes away from the flow of the flick and is sometimes distracting, but the overall product turns well.

The flick deals with the story of Ezra Cobb, (Blossom). He's your run of the mill morose boy that relies on mom for everything. When his mom passes away, Ez goes on a killing spree.

Most of the locals don't believe that Ez is involved in the murders, but it soon becomes apparent that he is behind the brutal slayings. As Ezra's delusions of his dead mother resurface, so does his nocturnal activities. In true **PSYCHO** fashion, Ez dresses the dead carcass of his beloved authority figure and drags her around town to most of his slay rides. The good times end when the local yokel walks in on one of Ezra's parties with the dead.

The movie moves slowly in parts, with some painfully long slow motion shots during climatic scenes. The addition of the on camera narrator causes more breaks in the action.

Blossom does the tale role justice, with few good supporting actors to rely on. The

RAY WARREN

sparsely placed gore in the flick left me begging for more.

If the movie **DERANGED** and the Ed Gein documentary are offered on one tape, I suggest you get them. Both flicks together run about an hour and will make a great party tape.

For more information write to: MOORE VIDEO, PO BOX 3703, RICHMOND, VA, 23209

NIGHT OWL

Starring John Leguizamo, Lisa Napoli, David Rys, Ali Thomas, James Raftery, written & directed by Jeffery Aronson, produced by Jeffery Aronson's A Fantasy Productions Picture

NIGHT OWL follows the exploits of Jake, (Leguizamo), a sleazy guy that goes to clubs to pick up chicks. Jake's got one annoying habit, he hits the girls that he meets. We all know how potentially dangerous this habit can be to a healthy relationship. Jake, however, never seems to get the drift. Oh, yeah, Jake occasionally uses the guts and drinks the blood of his victims, then proceeds to have fun of graphic vomiting. Hey, maybe Jake's a vampire!

Jake's first victim, Zola (Karen Wazley), is the sister of Angel, (Leguizamo). Angel starts looking for his dead sister and finds that Jake is her killer. After their confrontation, Angel is turned into a creature of the night by Jake's bite. Thus, continuing the curse of the **NIGHT OWL**.

This little over an hour long flick was shot in black and white, and looks like the stereotypical underground flick. There is some decent acting and effects, but you may never really get off the ground for me. The production values are fine, but the slow pacing and sparse action sequences make the movie

project a bit of a dowdy.

On the upside, look for Leguizamo's comedy special on HBO.

For more information write to **MIDNIGHT MOVIES**, PO BOX 1398, NEW YORK, NY 10156.



TOWPATH

(no credits given, none deserved)

God! What a piece of stupid stuff! I'll never be able to say enough bad things about this pathetic waste of time and videotape. But, let's try.

TOWPATH is apparently a satirical rock group that thought they needed a documentary about their inept behavior. With shit like this out there, Jesus ain't got nothing to worry about. These guys suck to the max and this 50 minute bullshit video proves it.

Through the ineptly operated camera's eye we are treated to a live **TOWPATH** concert. Which, by the way, looks like it takes place in a frat house. The band rips through one song after another, oblivious to the fact that they have no talent. The band are all dressed in typical satanic fare, none of which is entertaining. Their obvious lack of musical talent is only outdone by their lack of vocal talent. At one point, the lead guitarist cuts his arm with a razor, and a lucky fan licks the blood off

his arm. If only he would have cut the lead singer's throat instead! Are you getting the hint yet that these guys suck?

The video quality is terrible. The audio is worse. Whatever you do, don't even think about wasting your time or hard earned bucks on this shit! Instead try a root canal with no pain killers. I guarantee, it'll be a lot more fun than watching this bullshit!

For more information write to **THUNDERBIRD THEATRE**, PO BOX 638, KENNESAW, NY 14217.



VOODOO SOUP

(starring Greg Leavitt, Phoebe Massari, Joanna Taylor, Lucia Mortat, written, directed, and produced by Greg Leavitt)

VOODOO SOUP is just one of a line of ghoulish products offered in this flick. Like many of today's discriminating undead, we all want the very best products.

VOODOO SOUP deals with the problems associated with giving the very best treatment to your clients.

One cook, Ralph (Leavitt), has the afore mentioned problem. As the head cook for the local Vampire Sylvana, (Mortat), he's constantly hounded with offers to render his services to other clients. It isn't long before Ralph becomes embroiled with a cast of characters all vying for his services.

The movie tries to be funny, but just doesn't succeed. Although there is some nudity and very little well done gore. It's too far and few in between. This flick has tons of sloppy dialogue, very little of which is delivered with a shred of actual talent. The over an hour running time doesn't help the pacing. **VOODOO SOUP** is one flick that isn't well done.

Available for \$29.95 (plus \$3.50 shipping) from **G&G LEWIS**, 160 N FAIRVIEW SUITE 107, GLENDALE, CA 93117.

still and the pacing laboriously slow. Marino doesn't come across as believable in the title role. As a result the whole product suffers severely. But hey, anything is better than **TOWPATH**!

Available for \$25 post paid from **JOE MARZANO**, 109 HEMPSTEAD AVE, LYNBROOK, NY 11563.

ANNE Marie Marino
ONE LESS EGG TO FRY.

ONE LESS EGG TO FRY

-Jacob Angewassen - (starring ANNE Marie Marino, Joe Marzano, Nathan Schiff, Dennis Ciani, written & directed by Joe Marzano)

"**ONE LESS EGG TO FRY**" tells the story of Liza (Marino), a local waitress who happens to be the object of infatuation of many of the film's patrons. This hour long flick, which is dedicated to the exploitation films of the fifties, follows her exploits and interaction with her patrons.

A local store clerk Hugo (Marzano), is in love with Liza and will do anything she wishes in return for his affections. She talks him into doing her bidding in a drug deal. Things go bad and Liza ends up with nothing.

Nothing is what I felt while watching this loser. The story was extremely hard to follow, thanks to the bad audio through out most of the flick. The acting was





MY SWEET SATAN / ROAD KILL

(starring Jim Van Bebber, Terrell Packett, Alyssa Kelly, written and directed by Jim Van Bebber, produced by Michael Zengel & Jim Van Bebber)

When I saw that this flick was presented by Film Threat, I thought I was in for a treat. I've read their rag a few times, and liked a couple of things. So, I was anxious to see what was in store with **"MY SWEET SATAN"**.

The flick revolves around Ricky, (Jim Van Bebber) a drug totin', sex kickin' Satan worshiper. He's known to his cronies as the "ACID KING". (And I thought he was just a hard as toenail). After some minor sacrifices, had special effects, and drug parties, Ricky leads his gang of followers into committing a couple of pathetically dull murders. He gets caught and promptly goes to jail. He comes home, (back for us), and the flick ends.

You would think that when a publication puts their name on a project, they would put some of their resources into it so as not to be embarrassed. Not so with **"MY SWEET SATAN"**. I'm not here to bash Film Threat magazine, but let's face facts. This movie sucks and they put their name on it.

This turd has everything you love to hate. Bad script (if any), bad acting, terrible editing, and the list goes on. The message of the movie appears to be that if you follow Satan, you will

MIND CONTROL MADNESS

(starring: Neil Waisley, Alex Cohen, Sharanya Saxelby, Tony Samuel, Maibee Webb, Robert Janaschak produced by Jon Karkis, written & directed by Kirk Bowman) A Pictor Entertainment Production

A couple of bunnies invent a device to control the minds of several good looking victims. All goes well until the secret gets out. The tables get turned and our bunnies get their comeuppance.

MIND CONTROL MADNESS successfully combines sex, parodies, and babes into an entertaining fiasco.

This roughly hour long flick centers around Sam and Bradley, and their efforts to get babes to do what they want. All goes well until a shrink uncovers their plot.

There are some good looking babes in this flick but we get to see unclothed. The flick moves slow in a few spots but more that makes up for it in the comedy area. There are some really funny moments

de. This is a cool message, but few people will get it, because they won't be able to as though this hour long sleep inducer to get to the end.

ROAD KILL -the last days of John Martin- (starring: Mark Gillipie, Marc Purnan, Maureen Allene written by Mark Gillipie, directed by Jim Van Bebber)

ROAD KILL is another offering from Jim Van Bebber. The guy behind the pathetically bad "MY SWEET SATAN" has hit upon a successful formula this time around.

John Martin, (Gillipie), is a cannibalistic killer with no foot hold in reality. His hamble shade is littered with body parts, mutilated animals, and remains of some of his victims. He's not a very tidy house keeper at all.

Once his present stock of goodies runs out John hits the road in search of victims, or dinner. He comes upon a couple, (Purnan and Allene), with a bro-

The beautiful Sharanya Saxelby from **MIND CONTROL MADNESS**



throughout the flick. Check it out, you'll like it.

For more information write to: PICTOR ENTERTAINMENT

TELEPHONE: 2459 274
MONTROSE AVE.
MONTROSE, CA 91020

ken down car and offers them a ride. Now the fun starts.

John subdues his victims and takes them back to his pad for some shoring and dicing. Once there, he graphically does in his victims, eats some of his good home cooked, and hits the road with shovel in hand.

Although short about 30 minutes, which keeps the pacing tolerable, this flick presents an extraordinary idea. The photography is okay the script has and the effects are pretty good. Check it out I think you'll like it.

Available for \$24.95 (plus \$3 shipping) from FILM THREAT VIDEO, PO BOX 3170 LOS ANGELES, CA 90078

NICK ZEDD - STEAL THIS VIDEO

(starring Nick Zedd, various others, written & directed by Nick Zedd)

Did you ever see those old 70's exploitation films filled with grossy images and social commentary? Then you've seen Nick Zedd. Although produced

in the mid eighties, there's a lot of early 70's urban philosophy floating around in this forty minute tape.

This flick is comprised of different vignettes, each with it's own message. The whole tape looks and sounds dated. It just doesn't hold up today like I'm sure it did when it was first filmed.

The first vignette, "THE BOKUS MAN", tells of a plot to assassinate Jimmy Carter. The second story, "THRUST IN ME", tells the story of a guy that defiles a chick who has just died of an overdose. Up next was "The Wild World of Lydia Lunch", another at best. "Police Story" makes an extended statement of police brutality. Next we're treated to "Where Gaea", a pornographic multi image collage.

I think that "Nick Zedd" shows some promise but I didn't find this tape entertaining.

Available for \$29.95 (plus \$3 shipping) from FILM THREAT VIDEO, PO BOX 3170, LOS ANGELES, CA 90078

only reason the character was there was to come on like every fifteen minutes to talk to Eric and explain to him what was happening. It was very insulting for the audience, simply because there was no reason to explain the story every fifteen minutes...

D: And Berryman? Was he phased off?

O'B: In the first place, it was really silly to completely cover with latex a great face like his. He was a little upset about it, but he understood that his character was unnecessary.

D: I know the movie has been heavily cut for theatrical release.

O'B: That was to avoid the "X" certificate. But I think that all the violent sequences will be restored soon for a

O'B: I can say that visually I'm pretty satisfied with the work of Proyas. He's Australian, a very famous commercial director. He's done spots for Nike, Coca-Cola. He has succeeded in capturing the gloomy atmosphere of my comic book. I like his style, it's so much influenced by the new Hong Kong B movie cinema.

D: When you wrote THE CROW, would you have expected it to have such an incredible success?

O'B: I admit it, I'm very surprised. Think that when I came to Los Angeles to discuss the production of the movie, they told me their in-



director's cut" on video in the States, or for a "special edition" on laserdisc for the Japanese market.

D: Are you satisfied with the final result obtained with the cinema adaptation of Alex Proyas, or would you have preferred a less video-clipped style?

tections was to do a musical with Michael Jackson? I thought they were joking, but they were dead serious! Luckily, then they chose Brandon,

D: I know you're expecting this question, so... What can

you tell us about Brandon Lee? What was his nature? Was he like his father, who from his official biography appears like a real son of a bitch?

O'B: Nothing like that. He was the sweetest person I've ever met. He was like your friendly neighbor, an ordi-

nary man. I only have good memories of him. In THE CROW, Brandon didn't have to rely on martial arts, he was what he wanted. He personally choreographed all the action and gunplay scenes, he was incredibly professional. I feel more like THE CROW is Brandon's film, not mine.

D: One last question, on the independent crime scene. What's your opinion about Tim Vigil, creator of FAULT?

O'B: Technically he's one of the best. But we don't have anything in common. I don't like the way he degrades the women. I love women, as CROW is an act of love to them.



MELISSA ANNE MOORE

MAD AS HELL



Recently, a loyal fan of low-budget films and the actresses who star in them, brought to my attention a very disturbing and vicious article targeted at, as the writers so impolitely called them "TITTY QUEENS". This rude, pornographic article written by Timothy Patrick and Shawn Smith, for **BLACKEST HEART** depicts some of low-budget films most well known actresses as stupid, unprofessional, talentless bitches! The original *Siegism Queen*, the beautiful and talented Linnea Quigley, was rudely spoken of describing her body parts in a very negative light and stating that they would "like to go the s--- out of her c---". The Voluptuous beauty, Monique Gabrielle, was viciously targeted, calling her stupid and a f---ing moron and stating that they would f--- any of her holes any time". And I, Melissa Anne Moore, was rudely spoken of as well.

One of the writers, Shawn Smith, went so far as to pay \$30 for a phone call from Monique, which is offered through her fan club. Upon Monique's call to Smith, he began to insult and harass her with lewd sexual remarks about his c---k. Monique hung up on him. Unfortunately, Smith had call return and phoned her back calling her a B--- and stated that he was coming after her. The entire phone conversation was published with this article in **BLACKEST HEART**. The

magazine also published unauthorized photos with very crude graphic captions.

I cringe at the thought of what kind of sick, perverted individual would actually derive pleasure from reading this kind of pornographic material. And I am appalled that a horror genre publication would actually publish this kind of sick, tasteless article. Linnea Quigley and Monique Gabrielle have brought much enjoyment to tens of thousands of people over the last several years and knowing them personally, I can say that they are both wonderful, talented ladies and should only be spoken of with the highest regards. As should all the ladies of low-budget who work long hours under grueling circumstances to make wonderful films.

To show your support to these ladies you can write them at:

MELISSA ANNE MOORE
FAN CLUB
11288 Ventura Blvd. B-732
Studio City, CA 91604

MONIQUE GABRIELLE
FAN CLUB
PO BOX 430
NEWBURY, CA 91320

LINNEA QUIGLEY
FAN CLUB
13659 Victory Blvd Suite 407
Van Nuys, CA 91401



past Christmas I received a copy of her book **INVASION OF THE B-GIRLS**. She interviewed various women and was interviewed herself and not once did she act bitchy. I think Miss Shepard owes her fans a big apology. Shame on you, Jewel!

James W. Marcel Jr.
Criston, MI

I showed Jewel your letter and tried to get her to apologize, she called me a fan boy and made me watch CAGED HEAT 2 with all the nude scenes edited out! Actually, Jewel is incredibly nice - it's tough to catch her when she can't sit in a good mood. Don't take that interview too seriously, she was just having fun. Read the next letter from a guy that's obviously been around her too long.

Dear Hugh,

Got my first issue of **DRACULINA** (#22) and I found it interesting, entertaining, and informative although I do prefer to see Karn symposiums rather than pretty girls. The main reason I bought the issue, of course, was the Jewel Shepard feature. Since I'm a member of the Jewel Shepard Fan Club most of the pictures were reruns, but that's okay. The interview was hilarious, I really enjoyed it. And the part about Jewel being nice to her fans - boy a girl that right! When my pet chicken was killed while crossing the road, Jewel sent me a dozen eggs and wrote "Good luck!" on the carton. And when I wrote Jewel that I didn't have a date for my 20th high school reunion, who do you think flew from California to New York (at her own expense even) to pose as my date? And a few months later when I became gravely ill and needed a new kidney, who do you think was generous enough to donate one of her own, pack it into a

styrofoam picnic cooler with some dry ice and ship it to me? Yep, Jewel totally redefines the phrase "being very nice to her fans".
Ron Groth
Penfield, NY

Dear Hugh,

Congratulations on improving **DRACULINA**. I can't hardly believe the changes that you've brought to **DRACULINA** over the years. If it gets any better you'll have to change your last name to Heffner, and start wearing silk pajamas. I've always enjoyed **DRACULINA**, and now much more.

I was sorry to hear about your awful computer troubles. I hope things are back to normal for you.
Mike Phillips
St Albans, WV

I did change my name but got tired so I changed it back. But I still wear the pajamas dammit!

Dear **DRACULINA**,

I just crawled out of my coffin to find I am missing some of your back issues. I am still in need of the following issues, **DRACULINA** 1-12, 15 and **FEAR BOOK** #1. I will not rest in peace till I find these precious items. I would deeply appreciate it if you could recommend a good source for your back issues. Price is not object. I am 206 years old and have amassed quite a huge nest egg. When you have sucked your way through as many towns as I have, it really starts to add up.
Chuck Fink
Solon, OH

*Truth be known, I was foolish enough to let various people over the years take me out of the majority of my back issues. I now have anywhere from 1 to 3 copies of each sold out issue! I recently acquired the **MONSTERS AMONG US** Mander Magazine Collectors Guide (see page 59 to get your copy)*

to find that the first 22 issues are ranging from \$75 (#1) to \$30 (#12) in price. So you may need a good chunk of that nest egg to get yours!

Dear Hugh,

Having read your review on **BLOODSCENT** in the last issue of **DRACULINA**, the only logical thing to do was to order the film post haste! I also acquired about the fan club which Mandy had put together. Upshot of it all was that I received back a reply from Bob Randall and Mandy Leigh. So "thanks" for having written that review. Thanks for writing where to order the film.

While I'm at it, thanks for **DRACULINA**. It gets my heart pounding sometimes. My favorite film type is the classical vampire (not today's lachrymose things, some of them even toothless). Give me a gorgeous lady who's intent on seduction and an nibble on the neck and you definitely have my attention. And a nice added benefit this generates more "disciples" with the same bent! (Kind of like the free love of the 60's, eh?) There's so much that can be done with a concept like that - not many filmmakers really exploit the sexuality of it. Guess I'd have to do it myself. Got any studio equipment lying around?
Frank Tansley
Laguna Niguel, CA

Dear Hugh,

I just picked up a copy of **DRACULINA** #22, the glossy cover with color photo's is quite an improvement from what I've seen from the past issues. I must admit that I missed your magazine in the past because it looked cheaply made. But when I bought issue #22, it caught my eye immediately on the stand. The articles and color photo's were well done, and I will become a permanent subscriber.

What I like about your magazine also, is when you do video reviews, you also put where you can purchase

these videos, unlike other magazines.

Once again, way to go with the new format, the \$5.95 price is well worth a Tom C.
Albany, NY

Dear Hugh,

I have just renewed my subscription to your mindblowing magazine. Issue #22 was another masterpiece.

After reading about **THE HITLER TAPES** in issue #21, I ordered that film and **EVEN HITLER HAD A GIRLFRIEND** from Scorched Earth Productions. **EVEN HITLER HAD A GIRLFRIEND** was the best of the two. Andrew Scott was excellent as Marcus. Too bad he isn't with us anymore. **THE HITLER TAPES** was a bit disappointing. First of all it was too short and it didn't have the same impact as **GIRLFRIEND** had.

A note to the distributors: The video box I got for **THE HITLER TAPES** was all white with nothing on it. This is not acceptable. A good video box is important.

I have told you about the censorship over here in Norway. Well, the news is that the government has decided that all films released on video must be reviewed by the same board that reviews films for the big screen. This means that the video companies will think twice about releasing a film, since this will add costs. The government has also launched a 3-year plan where they will look into the violence on TV, film, video and video games. I hope this will not turn into the situation they have in England, where if you have a so-called "Video Nasty" in your collection you will get arrested. Then I will be in deep shit.

I have added **BLOODSCENT** and **CREEP** to my want list and I am still waiting for the release of **RED LIPS**. What the news there?

I wish you good health and keep printing the letters from Fred Glen Ray, they are interesting to read.

75 Too bad the nearest I heard about Savannah was true
 Clutter Hall
 Sarpsborg, Norway

You can order both CREEP and RED UPS directly from

DRACULINA (see ads in this issue) and under BLOODSCENT directly from IN HOUSE PRODUCTIONS, see address at the end of the Mandy Leigh interview in this issue

Well I am going to end

this letter section with my usual letter from Janet (David The Rock Nelson's girlfriend), who this time told me to 'get saved, accept Christ in your heart' - but decided not to after looking at the news clipping attached in it

claiming that a cable access channel was making a soap opera related to the dispute Rocky has with DRACULINA (let that's real edge of your seat material) I'd like to thank everyone that wrote in and to keep those letters coming.

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JOAN GERARDI

CONTINUED...

about that warm climate, dear blue water and two hot bodies that made it easy to pull off his summus and caress his Sampson-like body. Snap, we were done and on our way back to the airport!

I haven't done various motorcycle magazines, just Easyriders and In the Wind which are both owned by Passino Publications. Although, recently another competitor approached me to do a layout for them. I declined it. I was the Dec. '92 Fox of the month and more recent I will appear in In the Wind for Sept. '95 which goes on sale in June '95. A photographer/friend asked me to shoot on his friend's bike and we submitted them and they printed it for a contest. I won. They flew me to L.A. to do the December issue.

It was great. I met really cool people, was taken great care of and they gave me some slides to print posters for a charity event I ran for the Children's Wish Foundation. I got all my model friends together we did a fashion show, I signed mugs, and posters and forwarded

the cash to the charity and received a wonderful letter of thanks. I think you can still request copies of that issue from '92, by writing to the editor. I also worked for them promoting there Bros Club in Middletown, NY in '93 for their video. That was fun too, I entered their annual 'it show', I won, but passed off the first runner up who had some pretty big biker boyfriends so they scared me out of there quick.

Dr: What is your involvement with JAKER 2?

JG: I read the synopsis for JAKER 2 and I dug it. I'm in negotiation with Falcon as we speak. Due to conflicts of schedules, I'm not sure what will be the outcome, but I hope to work with them soon.

D: What was your impression of Falcon Video's earlier works?

JG: I haven't seen too much of their earlier work. Although I was asked to critique a film. I gave them a overall good review. But suggested some changes

with production and then lead of course! HA! But I did enjoy the gore and didn't snore! I enjoy the group and think they have an A+ attitude.

Dr: Are you open to looking at scripts for other shot-on-video horror and erotic movies?

JG: (laughs) After the info I just gave you, I don't feel there is too much left that I have closed my door too? I have been pursuing a modeling/acting career for about five years. I enjoyed 90% of the pursuit. The 10% were just scams and knuckle heads, but that goes with out saying. I am looking forward-bottom line - I'll review any requests I may get and use my gut and better judgement to make a decision. Send away!

Dr: What are your goals or plans for the future?

JG: My goal is to continue to succeed. Only I can believe I'm a star, others will see that shine or glare ha!, and follow suit. I believe in me and hope others will see also. I will continue to perform, shoot, and study when and where I can. Currently, I finished a commercial acting course and ongoing dramatic acting technique training. I strive to have a National TV commercial and a major motion picture role. Look out Oscar, here I come!

"NOTE: Anyone interested in writing to Joan should send their letters to the DRACULINA office. We'll forward any mail we receive directly to Joan.

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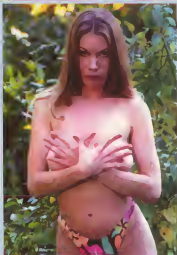
THE BANQUET is an anthology of cannibal stories. Directed by Tim Christice, and produced by [illegible], Miller, the surrounding photo is original from the movies and short story "The Beauty Pageant" shot in a private Washington D.C. night club, asked why? The premise involves a beauty competition. "Little do the contestants know, while the camera roasts, judges are ganging them to not only feast on succulence (chickens, et al.) Naturally, all of the beauties are captured and turned to blue plate specialty. Talk about having your cake and eating it too. Move into the movie as it develops.





Having just completed **COMPELLING EVIDENCE** (see DRACULINA #22) and **RED LIPS** (see DRACULINA #20), writer-director Donald Farmer is already in production on **RED LIPS 2: VAMPIRE EROTICA**. Although it is the new female lead Maria Costa who will be taking over where Gherty Chastin left off in **RED LIPS 1**, a looking at article should be in our next issue. For those interested in the other two movies, **COMPELLING EVIDENCE** was successful in selling many foreign markets, but is still in negotiation on US distribution. **RED LIPS** is sold and can be purchased directly from DRACULINA (see ad in the back of this issue).

Andrienne Crooks is making her mark in the industry with credits that include **RED LIPS** and **HAL CROSSFIRE**. Andrienne was recently cast in **INVASION OF THE BODY FLUID-SUCKING OVINE SPACE SPLEEN FROM PLANET GREBO EVEN** (when?). Bill Stone is producing the film for Theatre of Meat® Productions. More about Andrienne in future issues.



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